



PRESENTS

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STELLAR SERIES  
1988-89

**Sunday, April 16th, 1989**

MacMillan Theatre  
Toronto

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# JOHN WEINZWEIG

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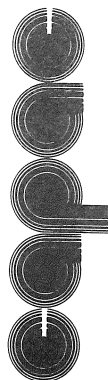
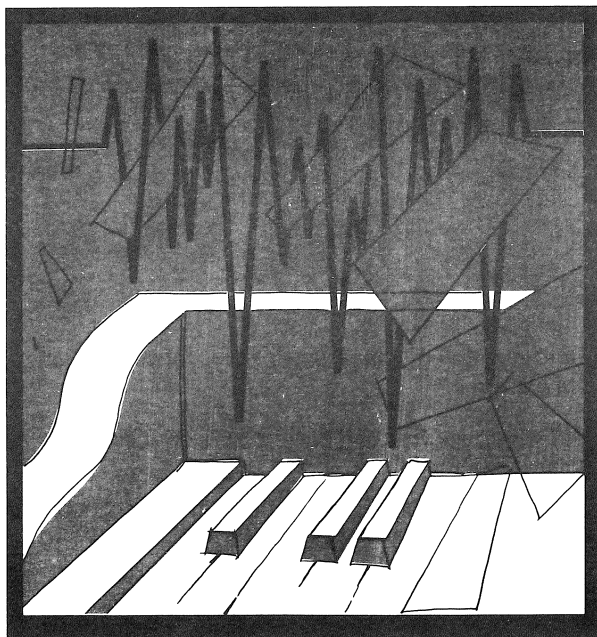
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Alex Pauk  
Music Director and Conductor

## ANOTHER SIDE OF MOE

Sunday, April 16th, 1989  
MacMillan Theatre

### PROGRAMME

Short Ride in a Fast Machine  
(Great Woods Fanfare)

John Adams

Enfant de la Terre et du Ciel étoilé\*  
Child of the Earth and of the Starry Sky  
(Portrait of a Musician)  
*A World Premiere*

Denis Gougeon

Divertimento No. 6  
for Alto Saxophone and String Orchestra  
Moe Koffman - Alto Saxophone  
*Laser display designed by Kevin McCarthy of Laserlite*

John Weinzwieg

- INTERMISSION -

Tabuh - Tabuhan

Colin McPhee

*\*Commissioned by the esprit orchestra through a grant from the Canada Council*

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## PROGRAMME NOTES

### SHORT RIDE IN A FAST MACHINE

John Adams

*Short Ride in a Fast Machine* is a joyful, exuberant piece, brilliantly scored for a large orchestra including two synthesizers. Commissioned for the opening concert of the Great Woods Festival in Mansfield, Massachusetts, it was first played on that occasion, June 13, 1986, by the Pittsburgh Symphony under Michael Tilson Thomas. The steady marking of a beat is typical in Adams' music.

*Short Ride* begins with a marking of quarters (woodblock, soon to be joined by four trumpets) and eighths (clarinets and synthesizers), but the woodblock is *fortissimo* and the other instruments play *forte*. Adams describes the woodblock's persistence as "almost sadistic", and thinks of the rest of the orchestra as running the gauntlet through the rhythmic tunnel. About the title: "You know how it is when someone asks you to ride in a terrific sportscar, and then you wish you hadn't?". It is, in any event, wonderful opening music for a new American outdoor festival.

#### John Adams

(b.1947, Worcester, MA)

John Adams has emerged as a major force in the American stream of minimalistic music. His compositions, however, go beyond minimalism by blending romanticism with musical techniques other than those associated with new music.

After studies at Harvard, Adams joined the faculty of the San Francisco Conservatory. Subsequently, he was appointed Composer in Residence with the San Francisco Symphony and in this capacity had the opportunity to help determine the orchestra's programming policy in regard to new music. He was also able to have his new works well-performed and recorded.

In his first West Coast years, he was involved with electronic music; when he returned to writing instrumental music, he brought, as one observer noted, "an electronic ear" to the task.

Adams is perhaps best known for his opera "Nixon in China", which was premiered in Houston during 1987.

\* \* \*

### ENFANT DE LA TERRE ET DU CIEL ÉTOILÉ

Denis Gougeon - Composer's note:

"To communicate with the listener, share emotions, evoke imaginary worlds - these are the fundamental preoccupations of my life as a composer which the research of appropriate form crystallizes. The succession and organization of events, the "microcosmic bubbles" and the various levels of intensity, give birth to a continuous form as though a painter was painting on a moving canvass; this music can be seen as a small window on the world.

"This work is dedicated to Alex



Pauk, ardent defender and promoter of new music, without whom the piece would never have come into existence."

### Denis Gougeon

A busy composer, Denis Gougeon has received many commissions from performing ensembles: Vancouver New Music Society; Répercussion; Magnetic Band; Marie-Danielle Parent and the Metropolitan Orchestra; SMCQ; Radio Canada; les Rencontres Musicales de Sorèze (France); Canadian Chamber Players, etc...

His opera "An Expensive Embarrassment" after "The Marriage Proposal" by Chekov, will be presented by the Canadian Opera Company in Toronto on May 16, 17 and 18. Gougeon's works are performed throughout Canada, the United States and Europe. On its 1988 European tour, the SMCQ played his work "Heureux, qui comme..." in six cities in France, Germany, Belgium and Holland.

In January of 1988, he was named composer-in-residence with the Montreal Symphony Orchestra.

Denis Gougeon has been a member of the group Les Événements du Neuf, since 1982.

\* \* \*

### DIVERTIMENTO NO. 6 (1972)

John Weinzwieg - Composer's note:

"When I was commissioned to write a work for saxophone for the Third World Saxophone Congress in Toronto in 1972, I needed no

introduction to that versatile instrument - I had studied the tenor saxophone briefly in my teens, my brother was a professional saxophone player, and I had written a solo part for him in my "Wine of Peace". Shortly after my commitment, the first idea that came to me was the saxophone bursting forth at a breakneck pace in a high pitch of rhythmic energy. Its three parts would return to close the work. Then I planned a number of varied events in between that would feature four saxophone cadenzas followed by a fifth cadenza by the string orchestra.

"The most difficult consideration was the role of the string orchestra. I determined that their relationship to the soloist was to be one of interplay - a dialogue, not similar thematic matter, but on contrasting and even opposing differences that would heighten the energy level. Consequently, some parts are conducted, other actions are generated by the conductor's cue. Even the saxophone performs a signal figure at the close of its cadenzas to terminate the orchestra. During the course of 15 events within an extended continuous movement, the saxophone employs a wide range of jazz inflections and timbric colours.

"Although the work has been performed by saxophonists of virtuoso calibre, this is the first interpretation by a jazz performer."

### John Weinzwieg

John Weinzwieg's position as a senior composer in Canada owes as much to determination and

endurance as to the artistic range of his musical output: radio and film scores, concertos, chamber music, choral and vocal works. He travelled the long road of composer when music making in Canada was considered a European art and public response to his music was a mix of curiosity and tolerance, especially if the piece did not exceed the five minute duration. To create a better climate for the Canadian Composer, Weinzwieg shared his creative life and his teaching, to engage in music activism. The Canadian Music Council, the Canada Council, Canadian League of Composers, the Canadian Music Centre - these were to become indispensable supports for composition as a profession in Canada. During the past few months, his "Tremologue for Viola" and his set of "20 Piano Pieces" received premieres. A collection of essays, "Sounds and Reflections", will be published this year. As well, a documentary film on his creative life will be released in the fall by Rhombus Media.

\* \* \*

## TABUH-TABUHAN

Colin McPhee - Composer's notes:

"*Tabuh-Tabuhan* was composed in Mexico in 1936, and performed before the ink was barely dry by Carlos Chavez and the National Orchestra of Mexico City. It was written after I had already spent four years in Bali engaged in musical research, and it is largely inspired, especially in its orchestration, by the various methods I had learned of Balinese gamelan technique. The

title of the work derives from the Balinese word "tabuh", originally meaning the mallet used for striking a percussion instrument, but extended to mean strike, or beat - the drum, a gong, xylophone, or metallophone. *Tabuh-Tabuhan* is thus a Balinese collective noun, meaning different drum rhythms, metric forms, gong punctuations, gamelans, and music essentially percussive. In a subtitle I call the work "*Toccata for Orchestra and Two Pianos*".

"Although *Tabuh-Tabuhan* makes much use of Balinese musical material, I consider it a purely personal work in which Balinese and composed motifs, melodies and rhythms have been fused to make a symphonic work. Balinese music never rises to an emotional climax, but at the same time has a terrific rhythmic drive and symphonic surge, and this partly influenced me in planning the form of the work. Many of the syncopated rhythms of Balinese music have a close affinity with those of Latin-American popular music and American jazz - a history in itself - and these have formed the basic impulse of the work from start to finish.

"To transfer the intricate charm-like polyphonic figuration of the gamelan keyed instruments and gong-chimes, I have used a "nuclear-gamelan" composed of two pianos, celeste, xylophone, marimba and glockenspiel. These form the hard core of the orchestra. the various sounds produced by hand-beaten drums are produced by pizzicati cellos and basses, low harp and staccato piano tones. I have

included two Balinese gongs of special pitch, and Balinese cymbals, to which are added gong tones further reproduced by pianos, horns, etc. Around these more exotic resonances, a more or less normal orchestra amplifies and extends the different timbres to their maximum resonance. For the rest, the percussion element is simple, including only large cymbal, triangle sandpaper and bass drum.

"In form, *Tabuh-Tabuhan* is more or less that of classical symphony - there being three movements, OSTINATO, NOCTURNE, AND FINALE. There is no place here to point out all the purely Balinese motifs. The flute melody in NOCTURNE is an entirely Balinese flute melody, taken down as played. The syncopated finale is based on the gay music of a xylophone orchestra which accompanies a popular street dance. This is heard in its most authentic form at the beginning of the work and given a grand treatment at the end."

Colin McPhee

(b.1901, Montreal, Quebec)

Colin McPhee was a native of Montreal, Canada, but he moved to the United States in 1926. Following initial musical studies in his home city, McPhee went to the Peabody Conservatory in Baltimore, where he was graduated in 1921. Further studies, chiefly in piano and advanced composition, were subsequently carried on in Toronto and Paris, and in 1926, McPhee settled in New York., achieving the first fruits of creative success with a "Concerto for Piano and Wind

Octet", a "Sea Chantey Suite" for male chorus, two pianos and drums, and some experimental film music. In 1936 he heard recordings of some of the then virtually unknown music of the virtuoso percussion orchestras of Java and Bali. He was so fascinated with the subtle interplay of rhythm and sonorities to be heard from these ensembles of gongs, gong-chimes, metallophones, drums and cymbals, that he determined to explore this treasure-trove of music for himself. What began as a preliminary exploration trip ended with the building of a house on the beautiful island of Bali, and a stay which lasted until war threatened in 1939. After his permanent return to America, McPhee continued his creative work, as well as lecturing and writing - much of it under fellowships from the Guggenheim and Bollingen foundations. He also fulfilled composition commissions from the Koussevitzky Music Foundation in the Library of Congress, and from the Louisville Orchestra.

\* \* \*

#### TONIGHT'S GUEST ARTIST

Moe Koffman

Born in Toronto, Moe Koffman was a teenage saxophone prodigy who later went off to the United States to work in big bands led by the likes of Jimmy Dorsey and Charlie Barnet. He studied flute in New York City, and when he returned to Canada in the mid-fifties, quickly gained a reputation as a peerless studio musician who could play anything. Then in 1958 he wrote and recorded a simple riff which

became a world-wide best seller - "Swinging Shepherd Blues". Koffman was one of the first to experiment with electric woodwinds and to play two saxes at once, playing a type of R&B-influenced jazz-rock. He has been a featured soloist with the Toronto Symphony Orchestra, and with the Benny Goodman, Quincy Jones and Woody Herman bands at the Canadian National Exhibition. His most recent releases, "One Moe Time", and "Moe Mentum", are two long-awaited straight-ahead-jazz albums, the first purely-jazz albums to be recorded in over a decade. On record, or in person, Koffman, surrounded by his quintet, always turns out his version of gutsy, fluid jazz that is both satisfying and inimitable.

\* \* \*

#### ALEX PAUK - Conductor

Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to his native Toronto in 1979 to concentrate on composing concert and film music. Since founding *the esprit orchestra* in 1983, he has maintained a continuous creative output including orchestral works ("Mirage", and "Echo Spirit Isle"), chamber works ("Water from the Moon", and "The Seventh Aura" for electric strings) and a radiophonic montage ("Nomad"). Recently, Mr Pauk had a major new piece, "Cosmos", premiered by the Orchestre Symphonique de Quebec.

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April 16, 1989

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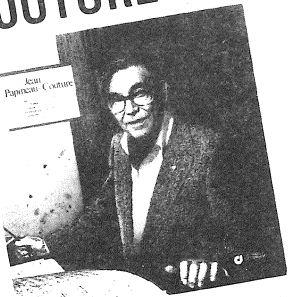
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